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sketches the ground-work of ideas upon which the subsequent lectures are elaborated. His main point is that we may profitably study early racial or national contributions to our present-day civilization in such socially significant pieces of literature as the *Beowulf*, the *Chanson de Roland*, and the *Arthurian Romances*. In voicing the mind of a people rather than that of an individual such work has a cultural meaning broader but more readily appraised than the literature of more modern times. *Beowulf*, for instance, though in no sense a patriotic poem, "represents the foundations of the modern Anglo-Saxon character in its lofty spirit, its vigor, and its sincerity"; and the Roland reveals that "consecration to a higher ideal of Church and State which was not the least of those elements in the French character which, in spite of much that was selfish and sordid, quickened the life of the English into new vigor after the Conquest, and made possible their later achievements in the years to come."

The lectures are, of course, conditioned in style and point of view by the circumstances under which they were given. Quite properly avoiding debate and omitting the apparatus of scholarship, they do not challenge the critic to a discussion of disputed points. Certainly Professor Lawrence's cautious scholarship more than entitles him to waive such discussions in a volume like this. Any omissions of the kind are amply atoned for by a broad and stimulating treatment of epic, romantic, and popular matter. The book is sure to reach a larger audience than that for which it was originally designed. We are inclined to associate it with Professor Ker's studies and sundry luminous essays of Gaston Paris, although the latter often make their appeal to minds of not a little preparedness in scholarship. We see no reason why the volume should not find a place in college classes; we commend it to those afflicted with scholarly myopia; and we can testify that to at least one instructor it has brought refreshment and much interesting speculation about the larger meanings of mediaeval literature.

H. S. V. JONES.

Materials for a Study of Spenser's Theory of Fine Art. Ida Langdon, M.A. Ithaca, N. Y. 1911.

This thesis falls into two parts: a collection of Illustrative Passages, which are the 'materials' mentioned in the title, and an Introduction, which outlines the more important inferences to be drawn from them. The term 'fine art' is used in its widest possible extent, to cover not merely architecture, painting, music, etc., but poetry, needle-work, and landscape gar-

dening. The writer makes no pretence to scientific thoroughness: her aim is simply to gather under convenient headings the scattered utterances of Spenser that bear on this vast subject and to comment on them informally.

To do even this with really adequate definiteness and discrimination would perhaps demand more training in critical theory than could be expected of a candidate for the M.A. It is not surprising, therefore, that Miss Langdon's work is in some points unsatisfactory. For one thing, she has not sifted her material with sufficient thoroughness: too much of it has little or no bearing on her topic. What, for instance, are we to make of the following lines, which appear under the heading 'passages illustrative of the general notion of 'form' '?

And therein sate a ladie passing faire
And bright, that seemed borne of angels brood,
And with her beautie bountie did compare,
Whether of them in her should have the greater
share. *F. Q. 4. 3. 39.*

And what use are we to find for the two sole passages that appear under the heading 'golden mean' and that express the Aristotelian doctrine of ethics? Such alien matter is simply an obstruction to understanding. Another defect (though this concerns, not the soundness of the work, but only its convenience for use) is that the various groups of illustrative passages are arranged according to the alphabetical order of their headings. This plan would be satisfactory if the headings were all, like 'comedy' or 'painting', inevitable; but of course they are not. If one is in search of embroidery or tapestry one must grope about till the eye lights on "needle-work," and if one wishes to find what is recorded of Spenser's attitude toward the past, one must drift down nearly the whole list from 'architecture' to 'workmanship' before unearthing it under 'respect for antiquity.' A more serviceable plan would surely have been classification according to logical relations—such a plan, for instance, as that followed in the introduction. This introduction is unpretentious and, in the main, good. It is marred here and there, however, by misunderstanding or twisting of Spenser's text. Under the topic of inspiration, for example, we read:—"The celestial rage of love" also inspires the poet: he is filled by it with "furious insolence," until he feels himself in the enviable case of one "ywrapt in spright." The phrases quoted are not among the Illustrative Passages: one has to know Spenser of old to remember that they are from *Colin Clout's Come Home Again*. There, however, they are widely separated. The

first (l. 823 f.) is from the panegyric of Love; the second and third (l. 622 f.) are from the panegyric of the veteran Queen Elizabeth. The point is perhaps unimportant, but in a study which necessarily rests on the critical analysis of quotations one might expect greater care in the application of them.

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R. E. NEIL DODGE.

The Complete Poetical Works of Geoffrey Chaucer, Now First Put into English by John S. P. Tatlock and Percy MacKaye. Illustrations by Warwick Goble. The Macmillan Company. New York. 1912. \$5.00 net.

Romance, Vision, and Satire. English Alliterative Poems of the Fourteenth Century. Newly Rendered in the Original Metres by Jessie L. Weston. Houghton Mifflin Company. 1912. \$1.25 net.

These volumes present two notable additions to the rapidly increasing number of modernizations of mediaeval literature. Such attempts to make our earlier literature more generally familiar should be heartily welcomed. Particularly desirable are modern renderings of the difficult alliterative poetry of the fourteenth century. But even in the case of Chaucer, who to the student of English soon becomes in the main pretty easy reading, a painstaking transcript into present-day English has undeniable value. It should unquestionably make Chaucer familiar to many cultivated persons who, but for such a version, would know him only by name.

In Miss Weston's *Romance, Vision and Satire* there are eight titles. Not counting the Prologue to *Piers Plowman*, of which texts A and B are given, we note that three out of the six remaining poems are given only in part. *Sir Gawain and the Green Knight*, *The Adventures of Arthur at the Tarn Wadeling*, and the *Pearl* are complete. On the other hand, in the case of the *Morte Arthure* we have only two small fractions of the whole in the passage describing a dream of Arthur, which extends from l. 3206 to l. 3455, and that recounting the death of Gawain, which extends from 3858 to 3898 of the Middle English poem; in the *Cleanness*, only the account of Belshazzar's feast beginning in the original at l. 1357 and running to the end of the poem; from the *Patience*, the story of Jonah, to be found between lines 61 and 344 of the original. Nowhere in Miss Weston's book are we explicitly told what parts of the original poems are reproduced, nor indeed that the poems are rendered only in part. That they are not presented entire may be implied in the sub-titles in each case.